

THE SOUTHERN SPEECH BULLETIN

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VOLUME VII

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NUMBER 4

CONTENTS

THIRTEENTH ANNUAL CONVENTION PROGRAM.....	97
THE DISCUSSION-DEBATE DUALITY.....	100
<i>Alan Nichols</i>	
AMONG OUR CONTRIBUTORS.....	102
TEACHING SPEECH BY RADIO.....	103
<i>Charlotte G. Wells</i>	
THE IMPORTANCE OF TEACHER TRAINING IN DEVELOPING FUTURE LEGITIMATE THEATRE AUDIENCES.....	107
<i>George Savage</i>	
NATIONAL THESPIAN DRAMA TOURNAMENT AWARDS.....	110
ACTORS, SPEAKERS, OR EQUESTRIANS?.....	111
<i>Louis Hall Swain</i>	
ORAL INTERPRETATION, A TEST OF LITERARY APPRECIATION.....	112
<i>Gladys E. Lynch</i>	
SPEECH CLASSES WHICH APPEAL TO THE ADMINISTRATION.....	116
<i>C. L. Anspach</i>	
MEETING STUDENT NEEDS IN THE UNIVERSITY.....	119
<i>Elbert R. Moses, Jr.</i>	
WHAT HAPPENS TO SPEECH VALUES IN TOURNAMENT DEBATING.....	122
<i>Zon Robinson</i>	
NATIONAL COLLEGIATE PLAYERS.....	126
<i>A. B. Joder</i>	
BOOK REVIEWS.....	128
<i>Leroy Lewis</i>	
PLAY REVIEWS.....	131
<i>Wenonah Fay Baughn</i>	

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THIRTEENTH ANNUAL CONVENTION OF THE SOUTHERN ASSOCIATION OF TEACHERS OF SPEECH

Tentative Program

Henry Grady Hotel, Atlanta, Georgia—March 26, 27, and 28

Wednesday Evening, March 25

Joint Dinner of forensic students and members of the Southern Association of Teachers of Speech. Speaker: H. P. Constans, University of Florida, Gainesville.

Thursday A. M., March 26—General Session

1. President's Address.
2. Report of Committees.
3. Address: "Speech and Student Morale," Lionel Crocker, Department of Speech, Denison University; Executive Secretary of Tau Kappa Alpha.
4. Address: "Slang, Jargon, and Gags: a Study in American Folk Rhetoric," S. Stephenson Smith, American Society of Composers, Authors and Publishers.

Thursday Noon, March 26

Luncheon: Faculty and student members of Tau Kappa Alpha. Presiding: Robert B. Capel, Hendrix College. Address: "Tau Kappa Alpha: Past, Present and Future," Lionel Crocker, Denison University.

Thursday P. M., March 26—Radio

Presiding: Paul E. Geisenhof, University of Florida

1. "The Language of Radio," S. Stephenson Smith, American Society of Composers, Authors and Publishers.
2. "Status of Radio Training in the Southern Colleges and Universities in 1941-1942," Richard C. Brand, Virginia Interment College.
3. "Student Training Through Extra-Curricular Participation in Radio: Techniques and Values," Nora Landmark, Alabama College for Women.
4. "The Profession of Radio," J. Leonard Reinsch, General Manager, Radio Station W S B, Atlanta, Georgia.
5. "Radio in a World at War," Ralph Steetle, Louisiana State University.
6. Discussion period after each of the above talks.

Thursday P. M., March 26—Speech Correction

Presiding: T. Earle Johnson, University of Alabama

1. "An Approach to Oral Inactivity Problems," Mamie Jones, Georgia Teachers College, Collegeboro, Ga.
2. "The Relation of Hearing Deficiencies to Reading and Speech Difficulties," Ruth Proctor, New Orleans, Public Schools.
3. "An Experiment in Group versus Individual Instruction in Speech Correction," Evelyn H. Seedord, Maryville College, Maryville, Tenn.
4. "A Demonstration of Three Types of Aphasia," Mrs. Howard E. Barrett, Davison School of Speech Correction, Atlanta, Ga.
5. Discussion of papers.

Thursday Evening, March 26—Convention Dinner

Presiding: Claude L. Shaver, Louisiana State University

Speaker: Garrett Leverton, Editor, Samuel French Plays

Friday A. M., March 27—Public Speaking and Rhetorical Theory.

Presiding: Robert B. Capel, Hendrix College

1. "A Methodology for Judging Leadership in Face-to-Face Situations," Wayne C. Eubank, Louisiana State University.
2. "The Evolution of James A. Winans' Text on Public Speaking," Lionel Crocker, Denison University.
3. "The Practical Results of Speech Training on the Oratory of L. Q. C. Lamar," Paul E. Geisenhof, University of Florida.
4. "Recent Changes in American Preaching Theory," Elton Abernathy, Louisiana Polytechnic Institute.
5. "Brushing the Cob-webs off Quintilian," Thera Stovall, Louisiana State Normal.
6. "To Keep Attention Use Also the Sentence," J. Reid Sterrett, State Teachers College, Bowling Green, Kentucky.

Friday A. M., March 27—Speech in Secondary Schools

Presiding: Rose Johnson, Woodlawn High School, Birmingham, Alabama

1. "Challenging the Superior Speech Student," George Neely, Anniston High School, Anniston, Alabama. Helen Lochrie, Humes High School, Memphis, Tennessee.
2. "Evaluating the Speaking Performance," Ellen Haven Gould, Alabama College, Montevallo, Bruce Mitchell, Ocala High School, Ocala, Florida.
3. "Audio-Aids in Teaching Speech," Harley Smith, Louisiana State University. Dorothy Rainey, O'Keefe Junior High School, Atlanta, Georgia.
4. "Reading in Speech," Evelyn Ansley, Woodlawn High School, Birmingham, Alabama. Walter Allen, Watkinsville, Georgia, High School.

Friday A. M., March 27—Speech Fundamentals

Presiding: Leroy Lewis, Duke University

1. "The Basic Speech Course at Florida," A. A. Hopkins, University of Florida.
2. "The Basic Speech Course at Denison," Lionel Crocker, Denison University.
3. "The Basic Speech Course at Alabama," Irving Linkow, University of Alabama.
4. "The Basic Speech Course at Baylor," Mrs. Cecil Mae Burke, Baylor Univ.
5. "The Basic Speech Course at Louisiana," Harriett Idol, Louisiana State Univ.
6. Discussion.

Friday A. M., March 27—Drama

Presiding: Walter H. Trumbauer, Alabama College for Women

1. "The New Baylor University Theatres," Glenn R. Capp, Baylor University.
2. "Color as a Dramatic Medium," Dean E. Dreyer, Boys Technical High School, Atlanta, Ga.
3. "Objectives and Standards" (A report and a goal), Monroe Lippman, Tulane University.
4. "Bull's Eyes I Aim at When Directing a Play," Panel Discussion: Garrett H. Leverton, Samuel French Company; Hazel Abbott, Converse College; Lillian W. Vorhees, Talladega College; Frederica Magnus, Magnus Studio, Memphis, Tenn.; Marguerite Pearce, Searcy High School, Searcy, Arkansas, Claude L. Shaver, Louisiana State University; Roger Boyle, University of Virginia; Frederic O. Crandall, Mississippi State College for Women; Ruth Simonson, Wesleyan College, Macon, Georgia; Samuel Selden, University of North Carolina.
5. "Experiments" (Difficulties that baffle us and how some have solved them), Forum Discussion.

Friday Noon, March 27—Convention Luncheon

Presiding: Caroline Vance, University of Georgia

Address: "Uncle Remus," Lucian Harris, Jr.

Friday P. M., March 27—General Session

Presiding: Dallas C. Dickey, Louisiana State University

1. "The Functions of our Speech Publications," Paul Soper, University of Tennessee.
2. "The State of our Association," H. P. Constans, University of Florida.
3. "Vital Statistics," A. C. LaFollette, Murray State College.

Friday P. M., March 27—Debate and Discussion

Presiding: Annah Jo Pendleton, Texas Technological College

1. "Liability in Case of Accidents while on Forensic Trips," Glenn R. Capp, Baylor University.
2. Discussion.
3. "The Philosophy of the Summer High School Debate Institute," Alma Belle Womack, Baton Rouge High School, Baton Rouge, Louisiana.
4. Discussion.
5. Panel Discussion, "Current Debate Problems."
(a) The use of discussion in debate. (b) Presentation of definite analysis versus implied analysis as used in much modern tournament debating. (c) The use of authority in present day debating. (d) The Student Congress. (e) The function of discussion and debate in a warring nation.
Panel: John Sattler, Berea College; I. Q. Sartain, Southern Methodist University; Frances Gooch, Agnes Scott College; Elton Abernathy, Louisiana Technological Institute; Herman Pinkerton, Tennessee Technological College.

Friday P. M., March 27—Interpretation

Presiding: Carolyn Vance, University of Georgia

1. "Analysis, the Indispensable Tool," Clifford Ann King, Louisiana State University.
2. Critical Comment: Irma Stickful, Andrew Jackson High School, Jacksonville, Florida.
Ellen-Haven Gould, Alabama College for Women.
3. Reading to the Eye," Roberta Winter, Agnes Scott College.
4. Critical Comment: Betty Mae Collins, Central High School, Chattanooga, Tennessee.
Vera Alice Paul, Louisiana Technological Institute.
5. "Interpreting the Sound Waves," Hazel Abbott, Converse College.
6. Critical Comment: Elaine Monroe, Savannah High School, Savannah, Ga.
Leo Loecker, Georgia State College for Women.
7. General Discussion.
Informal Tea (Southern Association Guest of the Georgia Association).
Reading Hour (Narrative, Lyric, and Dramatic Interpretations by Southern College students).

Friday Night—Lecture-Recital

"Gullah Negro," Ann Frierson Griffin, Wesleyan College, Macon, Georgia.

Saturday A. M., March 28—General Session

Presiding: Leroy Lewis, Duke University.

1. "The Southern and National Associations of Teachers of Speech," C. M. Wise, Louisiana State University; President of the National Association of Teachers of Speech.
2. Address: Willis A. Sutton, Superintendent of Schools, Atlanta, Georgia.
3. Business Meeting.
4. Adjournment.

THE DISCUSSION-DEBATE DUALITY

ALAN NICHOLS

SCHOLAR AND ADVOCATE. The solution of problems is essentially the work of the scholar. If now, all our problems were exclusively of a personal character such as, What kind of a suit shall I buy?, we should have no need of advocacy. However, all questions are not closed by our individual decision.

About a quarter of a century ago there began developing in the forensic world the schism between decision and non-decision debating. Speech teachers began discussing the problem of decisions. Each was then the scholar; he was searching for the solution. Eventually, after a more or less thorough examination of all viewpoints, most speech teachers arrived at some judgment. They either considered decisions as satisfactory and continued on their way, or they decided that non-decision debating, perhaps with an audience open forum, was the solution. The latter group was, then, in the nature of things, compelled to resort to advocacy. They had to persuade other schools to engage with them in non-decision debates. But the majority still favored and practiced decisions. The burden of proof was upon the non-decisionists. They must win over to their point of view their contrary colleagues. During the '20s some of the finest specimens of advocacy were phrased by those arguing for a decision in favor of non-decision debating. Since about 1930 the decision vs. non-decision schism has evolved into the issue of debate vs. discussion. But the sequence is always the same: a period assigned to solution and dominated by the scholars; then the advocate comes into his own. In the natural course of events, the discussion group is compelled to persuade to their point of view their recalcitrant opponents.

In all fields of human relations, the respective spheres of the scholar and advocate are fairly well defined. It is sometimes asserted that the sequence does not develop in the realm of pure science, but the evidence does not convincingly sustain this conclusion. Even the scientist must win over his colleagues to a new point of view. As one physician stated it: "Anything can be proved in a laboratory!" Louis Pasteur, after having determined that vaccination produced immunity, was compelled to become the advocate for such treatment throughout the world. Charles Darwin studied nature for almost thirty years before he published his famous *Origin of Species*. Then he became the debater, and his works thereafter, notably *Descent of Man*, are largely an elaboration and support of his great thesis. In our own day, Dr. Edward C. Rosenow of the Research Division of Mayo Brothers Clinic, having proved to his own satisfaction after twenty years of experimentation that dead teeth produce secondary infections and eventually prove fatal, has traveled over America for the past several years, showing his slides and presenting his case to scores of medical and dental associations, trying to persuade them that all devitalized teeth should be extracted. Except in purely personal questions, then, and unless one remains in a perpetual state of indecision, somewhere in the study of a problem one ceases to be the scholar and becomes the advocate.

DISCUSSION AND DEBATE. In the field of oral controversy, the scholar and the advocate employ respectively the techniques of *Discussion and Debate*. Discussion emphasizes the search for truth; Debate seeks others to persuade others to accept the truth. Discussion purposes the discovery of the best solution of a problem; Debate advocates the adoption of the solution discovered. Both techniques are indispensable in a democracy; and indeed, throughout modern society.

Consider the Constitution of the United States. The constitutional convention met in Philadelphia in May, 1787. It was predominantly a discussion group. It had before it the problem created by the Declaration of Independence and the Articles of Confederation. Its object was to find the best solution possible. Its answer was the federal constitution, completed and referred to the States in September. At this point discussion became secondary and debate held the ascendancy. It was no longer a question of What shall we do? but rather, Shall we accept this particular solution? In the state ratifying conventions the issue was not What kind of a constitution shall we have? but, Shall we accept the constitution submitted?

There is a great deal of talk nowadays about "winning the peace." After we have won the war, what shall we do about securing permanent tranquility, safety and happiness for the peoples of the world? We are now in the discussion stage. We are seeking a solution to the problem. Various proposals will no doubt be suggested and considered. Eventually a peace conference will devise some one solution; the discussion period will be closed; advocacy will begin. The advocates of this solution will then be compelled to persuade the various governments and peoples of the world to accept it.

It will be noted that in a discussion group there is frequently an admixture of debate, and in a debating group an admixture of discussion. Thus in the constitutional convention, Alexander Hamilton introduced a plan of government of his own and hence was the advocate for it. Other individuals debated particular issues: Gouverneur Morris advocated the popular election of the president; Edmund Randolph advocated a plural executive; Benjamin Franklin, a unicameral legislature. In the debates in Congress, substitute bills and amendments are often offered; such alternative proposals are suggestive of discussion. Yet the scholar and the advocate are in the main readily identified; the attitude of mind, the method of approach is the distinguishing characteristic. One is impartial; the other partial. If the dominant inquiry is, What shall we do? What is the solution?, it is discussion; if the dominant issue is, Shall we accept this solution?, it is debate.

CONCLUSION. It seems reasonable to conclude, therefore, that our issue should not be framed: Discussion vs. Debate, but rather, resolved into Discussion AND Debate. Except in purely personal problems, we can scarcely invent a controversy which does not develop the familiar sequence: Discussion, resulting in a formulated solution; Debate, persuading others to accept our point of view. It seems reasonable to conclude, therefore, that we should effectively equip our students in both domains. Just how we should solve *this* problem again falls within the realm of the scholar. Some, who have already traversed this stage,

assert that students receive sufficient training in advocacy as it is admixed with discussion, and vice versa. In my judgment this is insufficient. In my judgment, students trained exclusively either in discussion or debate are inadequately equipped in the techniques of its companion. The writer advocates that members of our forensic squads should engage in contest debating, in student conferences, in congresses, in experience progressions, in all forms of discussion. He advocates that our courses in argumentation be renovated to respond to the natural sequence—perhaps training in discussion techniques the first semester, training in debate techniques the second semester. In this manner our students may best be prepared to conduct themselves in the natural life situation—the solution of problems, and the persuasion of others to accept those solutions, in a democracy, in the fields of politics, economics, sociology, in every realm of intellectual activity.

AMONG OUR CONTRIBUTORS

Alan Nichols, professor of speech, is now Contest Director of the National Extempore-Discussion Contest sponsored by the Coordinator of Inter-American Affairs. He is author of *Discussion and Debate* (Harcourt, Brace and Company). He received his A.M. and LL.M. from the University of Southern California and Dr. rer. pol. from the University of Berlin. He has directed forensics from the University of Southern California for twenty years.

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A. B. Joder is editor of *Players* magazine, the official organ of National Collegiate Players.

TEACHING SPEECH BY RADIO

CHARLOTTE G. WELLS

"Teaching speech by radio? . . . Why, it's a natural!" said the publicity director of a well-known educational radio station. "It's an excellent subject for a school or college of the air program. Isn't speech the very stuff of which radio broadcasting is made?"

Yes, radio programs which are intended to teach speech skills and present speech informations *are* of the "very stuff of which broadcasting is made," but they are more than that. Teaching speech by radio is more than teaching speech. It is more than producing good radio shows. It is even more than teaching, more than entertaining. It is a combination of all the skills, arts, materials, and techniques concerned in the teaching of speech, in teaching itself, and in radio itself. But is it a "natural"? Is it possible to improve speech skills, speech as self-expression, in the listener?

The announcer, the radio actor, the narrator, the broadcaster in general, develops speech abilities and skills. If he did not, he would not get on the air. The talent involved in teaching speech by radio must be of the best, and those taking part in such programs learn good speech habits and use them, it is to be hoped, off the air as well as on. But do these radio programs set up to teach speech really make better speakers of the listeners? Do they change for the better the voices, movement, poise, self-expression of the radio audience? It is to a discussion of these questions that this consideration is addressed.

Many radio stations have, over a number of years, presented speech programs. To cite but one instance from many, radio station WHA, the state-owned educational station operated by the University of Wisconsin in Madison, has had a speech series each year since 1934. The titles of these series can show their aims: Better Speech, The Speech We Use, Our Speech, Good Speech, The Public Discussion Clinic, Your Speech, You and Your Speech. And titles of radio programs, as all broadcasters recognize, are important in catching listener attention and holding listener interest.

However, our consideration at the moment is not how much is taught in these speech programs broadcast by many stations throughout the country. Neither is it a review of how speech may be taught by radio. Nor is it an allocation of the responsibilities of speech departments and radio stations. Our consideration is to be aimed at the answers to some six questions about the teaching of speech by radio.

The questions may be put as follows:

1. Can speech be taught by radio?
2. If so, what can radio do specifically in teaching speech?
3. Where does radio fail? What types of speech teaching are impossible to it?
4. Is radio particularly suited as a medium for teaching speech?
5. Is the use of radio as a means of teaching speech to those unable to attend classes worth-while?

6. Should educational radio stations—and those broadcasting educational programs—attempt the job of teaching speech?

In answer to the first of the queries—Can speech be taught by radio?—we must respond “Yes,” and back up our reply by citing the study, done under a Rockefeller grant at station WHA, which showed that high school students made as great a gain in speech information, interest, and discrimination when they were taught by radio as when they were taught in the classroom. Furthermore, we may point out that many speech programs are being sent out over the air waves from stations all over the country, and that these programs attract and interest many listeners. So, since speech is being taught by radio, we must grant that the attempt *can* be made, successfully or unsuccessfully.

What can radio do, then, in teaching speech, How is it particularly suited to this end? It can present information, cite guiding rules, discuss theories, answer questions, encourage interest, and most of all, develop appreciation for good speech. In a series broadcast in 1940-1941, such program titles as “Call me on the phone,” “What shall I do with my hands?” and “Your speech shows your personality” presented information and gave suggestions that could be used by any speaker in ordinary daily conversation. The listener who hears actual demonstrations of speech defects and can compare those defects with demonstrated normal speech learns to listen wisely and may learn how to overcome his particular speech problem. The listener who hears a dramatized business interview may acquire some information that will enable him to interview a prospective employer more successfully. The listener who hears a discussion of ways to overcome stage fright and fear of speech situations may gain more confidence and may actually put into practice some of the suggestions made by the program. In all these ways, and in many more, the radio can serve to advance the speech education, the speech information, the speech interest and appreciation of the listener.

Where does radio fail in teaching speech? Obviously, radio lacks the personal touch so often essential in speech training. The broadcaster cannot analyze the individual problems of the members of his audience. He must build his programs for general appeal and general interest. The radio teacher cannot be sure that his students put into actual practice the helpful advice he attempts to give them. He cannot supervise practice. He is unable to reach each student directly to give the particular help that student needs. The student's response is lacking, and the instructor misses that. The limits set on the broadcaster by time schedules and the necessity for building a series having a wide scope and general appeal handicap him still further. He can present material with ear-appeal, but must omit material with eye-appeal. Yet a program entitled “Mannerisms that annoy” included a consideration of physical mannerisms as well as a demonstration of vocal mannerisms that disturb an audience. The difficulty was not insurmountable, although it seemed at first glance to be so. The physical mannerisms of a speaker were described by the commentator with the speaker's voice as a background. The commentator gave a “blow-by-blow” description, in true ring-side manner, of the movements, gestures, and actions of the

speaker, adding his comments as he gave the description. The seemingly impossible teaching situation was successfully surmounted, without the use of television. Radio teaching has its limitations, but those limitations are not as great as they seem to be on first consideration.

On the other hand, there are certain advantages to radio teaching which apply to the presentation of speech programs as well as to other broadcasts. Particularly valuable is the example that can be set in speech by the performers, the commentators, and the announcers of speech programs. Because of the necessity for good example, those selected to present educational speech broadcasts must be well trained in speech skills and capable of speaking. The actors in a dramatization presented as part of such a program as "He talks through his nose" (one of a series of broadcasts on speech defects) must be proficient in normal speech and able as well to demonstrate the various types of nasal speech. The commentator or teacher in such a series as "Good Speech" must epitomize the series title, but cannot afford to be over-precise and affected. The announcer must be a constant example of excellent radio speech, for the student-listener will, it is hoped, become "speech conscious" as a result of the series of educational programs.

In addition to the advantage just discussed, others are apparent if we consider the radio as a medium in teaching speech. The lecture and demonstration has recognized value in teaching and is much more possible to the radio teacher than to the classroom instructor. Then, too, the radio student of speech is listening because he wishes the help he can gain from the program. He is perhaps less susceptible to distractions in his own room than he might be in the school room. Furthermore, he is being given an opportunity to learn by radio things which he cannot otherwise learn because he is unable, for any one of a number of reasons, to attend a school or college. Radio teaching of speech develops appreciation and discrimination. Hence, any radio program can teach by example. Any speaker, any friend in conversation can become an object lesson if the student has learned to listen carefully and with a critical ear. Lastly, radio is particularly suited to the teaching of speech because, as was noted at the outset, "speech is the very stuff of which radio broadcasting is made," and we find teaching speech by radio involves the use of a natural medium for educational purposes.

Now we approach the fifth question . . . "Is the use of radio worth-while in teaching speech?" It seems logical to suppose that appreciation and discrimination in speech may be improved by radio teaching. In the study cited earlier in this discussion, it was found that radio teaching brought about an improvement in speech information, interest, and discrimination in high school students. There was no statistically significant difference in the improvement of the radio listeners over a matched classroom group, but both groups made gains in the factors tested. Whether or not actual speech performance can be improved without drill is not known. Probably the radio cannot bring about an increase of speech skills for the listeners, but the growth of appreciation, interest, information, and discrimination makes one feel that the work of the radio broadcaster is not in vain. Intelligent radio listeners are needed in this country. Discriminative radio listeners are

valuable in a democracy. Informed citizens are an asset, not a liability. Interested students are a gratification to any teacher, whether that teacher stands in front of a class or in front of a microphone.

So we may answer the last question . . . "Should radio be used in teaching speech?" . . . in the affirmative. Yes, it is possible to make radio courses in speech vital and valuable. We need to recognize the limitations of radio as a medium in teaching speech, but we also need to realize that some seeming limitations can be overcome. To attract listeners, to instruct listeners, to develop discriminative and appreciative listeners, to arouse in listeners the desire for speech improvement—if these things can be done by radio, then a radio course should be used in teaching speech.

The publicity director of the well-known educational radio station was not entirely accurate in his statement, but, with the foregoing reservations, it seems quite possible to say with him . . . "Teaching speech by radio? It's a natural!"

A special feature of the 8th Annual Southwest Forensic Tournament at Baylor University under the supervision of Glenn Capp was the first poetry reading festival. Guest Artist Miss Mary K. Sands, Texas State College for Women, Denton, Texas, read *The Song of Hugh Glass* by John G. Neihardt. Talks by visiting teachers included "Choosing Poetry for Festival Reading"—Mrs. Olive McClintock Johnson, North Texas State Teachers College, Denton, Texas; "Some Elements in the Effective Reading of Poetry"—Miss Clarice Tatman, State College for Women, Chicasha, Oklahoma. Twenty-one student readers were appraised by Misses Sands, Tatman, and Mrs. Johnson. There was a Round Table discussion of poetry reading. A total of forty-four were present for the luncheon which opened the festival. The Festival supervisor was Mrs. Cecil May Burke, instructor in Department of Speech, Baylor, and the Mistress of Ceremonies was Sara Lowery. There was a unanimous expression of preference for Poetry festival over contests.

* * * * *

The Blackfriars of the University of Alabama announce the publication of the twenty-eighth play in their series of original plays.

* * * * *

The Palmetta Players under the direction of Hazel Abbott at Converse College have increased their program to meet the applications for acting from soldiers at Camp Croft, located at Spartanburg. Nine soldiers take part in the production of *Flight to West* by Elmer Rice.

Radio dramas have been dramatized and directed using directors in three of the U. S. O. clubs of the city. Play Reading evenings meet once a week and are open to Converse College students, soldiers, Wofford students and faculty members.

* * * * *

Newcomb College of Tulane University has established a department of Speech and Dramatic Art, offering a major. Instruction in the department will be coordinated with the department in College of Arts and Science at Tulane. Both departments are under the direction of Monroe Lippman.

THE IMPORTANCE OF TEACHER TRAINING IN DEVELOPING FUTURE LEGITIMATE THEATRE AUDIENCES

GEORGE SAVAGE

May I ask you at the outset to consider this discussion as one of personal opinion? It is much easier to muse about what should be done than to advise about what can be done. An expanding educational movement must inevitably fight its way through out-worn tradition, academic red tape, local prejudices, and the thousand and one harassing complications that are attendant upon any growth. The strength to overcome opposition must spring from the feeling that some goal is definitely worth fighting for. Most active workers in the educational theatre would agree upon the worth of the goal, but after that first agreement, there would be considerable divergence of opinion as to what the goal was.

Many phases of American thought may have become standardized, but that standardization has failed to appear in discussions of the way the colleges should realize their drama ideals. The flourishing Drama Departments—whether alone or as a part of speech—have developed in a variety of directions. In justifying that direction, a lot of stimulating, valuable, and, sometimes, violently contradictory words have been spoken and written.

Whether disputation is an occupational hazard of all theatrical enterprise—professional and non-professional—I don't know. Whether such argumentation is highly desirable or frustrating is again as much of a matter of discussion as any other phase of theatre work. It must be the law of theatre life that every actor is a sensation; every director, a genius; every scene designer, an artist; every lighting man, a wizard. Perhaps by the nature of things, all people in the theatre have a dream, and they live as they, in their own minds, are working toward that dream.

Whatever I have to say, then, is only one suggestion among many.

Thousands of young people are growing up in a world where their theatre contact is entirely limited to their high school dramatic program. These young people, whose interest in the theatre has no other inspiration than high school dramatics, will be coming into the colleges and universities. They must support the large campus theatres, validate the elaborately staffed departments, convince hard-headed administrators that drama is an academically feasible and economically negotiable enterprise.

A large percentage of these high school students do not enter colleges and universities. If the theatre has any opportunity in many communities, it will lie with the decision of the audience composed of people with just such training. The radio and motion picture get in their "licks" very early—in many cases, I suppose—pre-natally. But the theatre which we all serve is a handicapped late-comer. I don't neces-

sarily wish to imply that the radio and motion picture are enemies of the theatre, but, on the other hand, nobody has to make a special plea for them. I am still reminded that the legitimate theatre has to present itself forcibly to meet the competition.

Who introduces the legitimate theatre to this vast potential audience? The high school teacher. If the high school drama teacher is trained, who does it? The college and university Drama Departments. And how realistic has that training been?

Most high school drama teachers begin their careers in the very small, very rural, very inadequately equipped high school. Most executives in these high schools see community opinion, school board pressure, educational theory, and what is called "the local situation" before they get to the problem of plays. How well equipped is the beginning high school drama teacher to cope with these problems?

Has the instructor been given a course in the prejudices of small-town audiences? Is there a course called Diplomacy Four, Five and Six, which deals the first quarter with the ways of handling the principal and superintendent; second quarter, the school board; third quarter, the Art, Music, and Manual Training Departments? Has their speech training included courses in the projection of the voice in the high school gym? Has their design work encompassed the inevitable black curtain back-drop and the borrowed blue davenport and tile coffee table? Do their acting courses prepare them for rehearsal times to be adjusted to basketball, the night milking and school bus schedules? Where, in their many years of college training, have they been given methods by which they can find a play that fills the students with a love of the theatre; the school administration with a desire to put money into the dramatic program, rather than take it out; wins the enthusiastic support of the community; and yet, as a play, has artistic, literary, and dramatic value? Assembly plays, P. T. A. skits, banquet and luncheon acts, material for rallies, benefits, holiday celebrations, class days, etc. Many questions are always asked at this point: are we teaching teachers to teach teachers? Are we training professional actors? Is Drama a cultural experience? Professional experience? Is a good production of a great play all that a student needs to know? Aren't principles an important consideration? Shouldn't experience with the great plays of the past and with the outstanding plays of the present be the means by which a student may develop a workable, practicable philosophy?

I have discovered through surveys and through first-hand investigation that probably ninety per cent of the high school plays are selected because the director has seen them previously, or has acted in them, or has had them strongly recommended by a college teacher. Very rarely, indeed, does the young director analyze the community, consider the range of talent, recognize the difficulties of the school administration, and then, with something of a scientific attitude, develop a dramatic program. Most of the time, the young director learns the hard way. He fails in his first drama programs. He does the wrong thing by instinct; learns the right way through trial and error. It's a costly process.

The cause of high school dramatics has been set back. In one locality, it wouldn't matter, but when the experience in that locality is multiplied many thousands of times, then the damage is severe. The theatre has lost many possible followers. I want to be sure to remind you that some institutions approach the high school problem realistically, but numerically, the percentage is extremely low. Attempts to correct this fault have been made by the publication of a few sensible, expert-approved play lists, by a program of simplified classics, by publishers who have definitely tried to build up better plays for that field, by a few colleges requiring high school production by their graduate students, by conferences of high school representatives, by a few summer schools devoted to the problem of the high school director.

Obviously, the situation has made itself felt, and there is a recognizable effort to meet it. But there is a need for us to recall regularly the gravity of the situation, and all departments, however small and however large, must recognize the existence of this problem. The suggestions I have to make aren't very impressive as I look at them. I have found them invaluable, however, when I applied them to myself; others who have taken them sufficiently to heart agree with me. It is something that all of us—if we don't—should do regularly.

If we have anything whatsoever to do with the students who may go into high school dramatics work, we should, ourselves, visit the small high schools and see exactly at the present time what the problem is in the area of our greatest influence. Such visits are a test of character. The department head leads a busy and complex life; his time is most valuable; he has a production to supervise; courses to teach; students to register; budgets to expand; a wife, a home, children; plays to read; competitors to visit; diplomatic gestures to make. For him, to take an entire evening, drive out of town, sit through a high school production of a non-royalty or low-budget play would be a heroic gesture. But heroism is the order of the day. He would be a wiser and a sadder man.

The executive director, having set this example, would require his staff to do the same. I believe firmly that the inadequate training for the high school problem which characterizes the background of most college graduates rests with the lack of first-hand knowledge on the part of many college staffs. Most college teachers remember only their own high school experiences. They are unfamiliar with the present high school situation. They do not cooperate with the Education Departments. They are not active in the state curriculum planning committees. They don't go out and fight for drama's place in the high school picture. Now, none of that is fun. It is neither glamorous or exciting, nor is it probably theatre work.

Drama Departments need to develop offensive strength. They have too often fought a defensive war. No one, I am sure, feels that the high school problem should saturate the department. A drama program that prepared only for the first years of the careers of some of its graduates would not be desirable. But I do strongly recommend that all members of all Drama Departments should regularly attend productions in the small high school. College drama teachers should face the

responsibility of equipping their students for meeting the problems that exist. Our future audiences are in the high schools; those who will train our future audiences are taking courses in Drama Departments. A relatively small number of people in positions of responsibility in the theatre educational program can equip teachers to teach the teachers who can make the theatre important for generations to come.

NATIONAL THESPIAN DRAMA TOURNAMENT AWARDS

Season of 1942

In accordance with its policy of promoting higher standards in the choice of plays and in the techniques of acting and play production in the secondary schools, the National Thespian Dramatic Honor Society for High Schools announces the following awards for the 1942 tournament season:

Certificates of Excellence. Attractive Certificates of Excellence in Dramatics will be awarded to schools receiving first-place honors or Superior Rating in the finals of state-wide or inter-state tournaments. Certificates will also be awarded to schools receiving similar honors in district and regional tournaments when such events are not part of a state-wide tournament.

Complimentary Subscriptions. A one year complimentary subscription for THE HIGH SCHOOL THESPIAN, beginning with the October, 1942, issue, will also be awarded to schools receiving first-place honors or Superior Rating in the finals of state-wide or inter-state tournaments. (Winners of district and regional tournaments are not included.)

Directory of Drama Festivals and Contests. Schools receiving first-place honors or Superior Rating in the finals of state-wide or inter-state tournaments will also be awarded a copy of the 1941 DIRECTORY OF DRAMA FESTIVALS AND CONTESTS. This DIRECTORY will also be awarded to schools receiving similar honors in district and regional tournaments when such events are not part of a state-wide tournament.

These awards will be mailed directly to the schools entitled to receive them immediately upon notification from the Tournament Director. Inquiries should be addressed to The National Thespian Society, College Hill Station, Cincinnati, Ohio.

**ATTEND THE CONVENTION IN ATLANTA
MARCH 26, 27 AND 28**

ACTORS, SPEAKERS, OR EQUESTRIANS?

LOUIS HALL SWAIN

Circus performers are not the only people who have discovered that when riding two horses at the same time it is important to keep them both moving in the same direction. Some football coaches forbid swimming for their players. And some speech teachers are beginning to wonder whether a student speaker is not injured by too much dramatics, and a student actor by too much public speaking. Perhaps it is *impossible* for dramatics and public speaking to move in the same direction.

Aristotle says that it is a matter of allaying the suspicion of an audience: the speaker must not be too good an actor, for if all his gestures, all his intonations, and all his inflections approach perfection, the audience will smell a rat, saying, "He is not sincere, for sincerity is not this polished." But some of our colleagues are beginning to suspect that the difficulty goes deeper than Aristotle indicates. These teachers say that the whole purpose of public speaking is essentially different from the purpose of dramatics, that the two horses have different destinations, and that preparing a student to ride both of them is preparing him for a fall.

These teachers are saying that whereas a successful speaker must destroy the screen between himself and his audience, the successful actor must build it up. The speaker tries to wipe out the initial consciousness that he is different from the audience. He tries mentally and emotionally and personally to make them forget that he is standing while they sit down, that he talks while they listen, that his feelings, thoughts, and character are different or apart from theirs.

The actor does almost the opposite; he tries not to develop his own character, but to interpret the character of another. Often, he tries to *increase* the difference or distance between himself and his audience.

When Sam makes a chapel speech to his fellow students on the limits of civil liberties, he tries to avoid doing or saying anything which will remind his hearers of any person or subject except themselves and the civil liberties. He tries to fuse his mind and theirs, his feelings and theirs, his personality and theirs. He wants his thoughts to seem theirs and their thoughts to seem his, so that no barrier exists.

But when Joe presents *Cyrano* before an audience of his peers, he wants us to forget that he is Joe and to feel not only that his nose is Cyrano's but that his feeling and thoughts and character *are*, in effect, *Cyrano* himself.

So the question confronting teachers of student actors and student speakers is this: is it possible or practical or fair to expect a student to shift rapidly from the viewpoint of the speaker to the viewpoint of the actor? Can the student ride both horses?

ORAL INTERPRETATION, A TEST OF LITERARY APPRECIATION

GLADYS E. LYNCH

With hesitation, the average student of literature or speech will grant that oral interpretation is a test, and perhaps the best test, of literary appreciation. A consideration of the terms "appreciation" and "interpretation" makes this relationship even more evident.

Popularly, appreciation of literature is liking or enjoyment. Generally, liking is based on understanding, though children and some adults may like the roll of the words or the rhythms of selections they do not understand. Liking seems not to depend on the pleasantness of material so much as on the extent to which it absorbs the attention of the reader. The tired teacher or lawyer or doctor who comes home and absorbs himself until bedtime with a gory murder novel enjoys the novel. The saddest parts of Dickens' tales absorb our attention and we enjoy them. It is commonly felt that all women really enjoy a good cry at the movies. This absorption is, of course, our way of escaping from our everyday worries.

But the word "appreciation" suggests more than liking. It suggests a solid basis for liking. The term comes from the root meaning to appraise or value. Appreciation intimates a critical estimation of what is being read and a critical estimate can only rest on experience with life and literature. Should the tired teacher read a detective novel every night, she will begin to compare the plot and characters and dialogue of one with another. More than that, she will, within herself, test the truth of the characters, how they react and what they say. If they do not stand the test, she will find absorption difficult. Finally, she will become critical of the skill with which words are chosen and used to make a thrill of horror mount the spine. Words, at best, are phantoms of phantoms. An author strives to find the symbols that will best express that which he has conjured up. Those symbols in turn arouse responses in the reader. When there is a combination of true conception, perfect choice and arrangement of symbols, and sensitive response of the reader, we not only have liking and absorption but the thrill of satisfaction, the "spinal tingle", that comes from the experiencing of rightness. This is the best and truest appreciation.

The oral interpreter attempts to give the information, enjoyment or "spinal tingle" that he finds in literature to an audience. He uses a new medium, which is more familiar than print to himself and to his audience. The circle, in brief, is this. An author has a real or imagined experience which his talents permit him to set down in written symbols. A reader is stimulated by the printed symbols to have an experience like that of the author, but different in that he is a different person. This experience he is able to translate into the symbols of oral communication, which he hopes will stimulate the members of the audience to think and feel something like that which he is thinking and feeling. When he reads silently he is getting experience and is an

appreciator; when he reads orally, he is giving the experience born of his appreciation, and the members of the audience are stimulated to experience and appreciate with him.

Oral interpretation tests appreciation in two ways. First, it tests for the reader the depth and quality of his silent appreciation, and secondly, oral interpretation reveals the appreciation felt by the reader at the time he reads.

The silent reader is responsible to no one but himself for the carefulness of his reading. He may get a general understanding from the context even though individual words are not understood and whole passages are skimmed. We speak, therefore, of reading, writing and speaking vocabularies. We understand words when we read silently that we are not able to use when we write. We write words that are not understood clearly enough to be used in speech. The oral interpreter not only discovers how much of meaning and emphasis he may have missed, but the words vaguely understood and recognized are now being used as part of his speaking vocabulary, and as such he must know how to pronounce them at least, and the good interpreter must have a more exact knowledge of their meaning. Oral utterance is the first learned and most accustomed means of communication. We are all acquainted with the impulse to read an obscure passage aloud in the expectation that the sound of the words will give a clue to meaning.

Moreover, oral utterance is normally motivated. A child feels a pain and cries so that someone may come and help him. The motives of an adult are more complicated but they are never lacking. A good interpreter will never be satisfied until he knows the motive behind his utterance. This could be illustrated by the passage from Hamlet in which Hamlet is summoned before his mother to give an accounting of his behavior. Hamlet opens the conversation by saying, "How now, mother, what's the matter?" She replies, "Hamlet, thou hast thy father much offended." to which Hamlet says, "Mother, you have my father much offended." Reading silently, one is quite satisfied that Hamlet's first sentence is merely to know why he has been sent for. But reading orally, one must understand Hamlet's feeling as he entered the room. What was in his mind? Did he enter and say, "How now, mother," and then see that she was upset and exclaim, "What's the matter?" Or did he feel that this was just another weary objection to that which he could not remedy or avoid? Unless that feeling, that motive, is found, the sentence is not satisfying when said aloud. What was behind the mother's speech? Was she really annoyed by her son's behavior or had her new husband made her protest, or did she speak quite sympathetically? Was Hamlet's reference to his own father one of sorrowful reproach or was he disgusted with his mother and mocking her? Good literature is marked by the truth and therefore the universality of the feeling that are shown. Oral utterance gives great emphasis to that feeling motivation. Thus the oral interpreter becomes aware and appreciates depth and shallowness of motivation that may escape him in rapid silent reading. When our college group started work for a presentation of *Peer Gynt* not long ago, more than

one student commented that Peer seemed to be rather silly. But as the play was read aloud and motives were found for every speech and action, those same students were deeply impressed with the penetration and skill Ibsen manifested in creating certain very human feelings and reactions in a very definite kind of individual. Other students have had the same experience with Browning's poetry. Many a teacher has heard students remark, "I never really understood what that passage meant until I heard you read it aloud." Experiencing the motive, without which oral utterance cannot be satisfying, seems to be one of the surest tests of appreciation. Some readers wonder how they could have found certain materials enjoyable, and others discover new depths when they read aloud.

The oral interpreter may further test his appreciation or his mental ear by the very sounds of words and their rhythms as he says them aloud. James Harry Smith in his book *The Reading of Poetry* teaches appreciation of a poet's utterance by proposing alternative expressions. He points out, for instance, that the first two lines of Shakespeare's thirtieth sonnet might have been written in a number of ways. They might have been written:

When to the assemblies of still, joyous thought
I call forth recollections of the past

or

When to the congress of sublimest thought
I order forth the memory of what's past.

But instead, Shakespeare wrote the supremely right thing, the words that can most easily be visualized arranged so that they fall most musically on the ear:

When to the sessions of sweet silent thought
I summon up remembrance of things past.

It is a common impulse to read original efforts aloud to see if they sound right. Reading aloud enriches the interpreter's experience and his appreciation by enriching his appreciation of the choice of words.

Finally, simply because it takes more time, oral utterance will test depth of appreciation. Literature is like acquaintances. The best of it improves with closer scrutiny and the worst does not. It is easy for rapid silent reading to provide a mere bowing acquaintance and general liking. Closer scrutiny leads to appraisal and appreciation.

Oral utterance then not only tests but it can increase appreciation in that it tests understanding of words, necessitates motivation, enhances the appreciation of the sounds of words and rhythms and requires closer scrutiny because it is a slower process.

We cannot say, though, that one who can appreciate literature can necessarily reveal that appreciation to an audience. Oral interpretation requires skill in using voice and body. Some would-be interpreters are startled into self-consciousness by the sounds their voices give to words as compared to the sounds they heard in imagination.

Others feel their responsibility to the audience to such an extent that the only impression they succeed in making is that they are trying very hard. Still others do not care whether the members of the audience hear, let alone understand. Mostly, some other element enters in at the moment of speaking to take away the reader's own appreciation. When a reader is said to "go stale" he has simply ceased to appreciate. On the other hand, an individual cannot interpret orally unless he appreciates the values of what he is saying while he is saying it. If he does, within the limits of his vocal and physical equipment, oral interpretation reveals his appreciation to an audience.

In order to interpret orally the reader must translate his response into a new medium—himself. The sight of the reader reveals his sincerity. We are used to looking at people to see if they actually mean what they say and if what they say means much or little to them. It is unfortunate that this simple fact has been mistaken to such an extent that some readers feel that the more they grimace and the more they do, the better they are interpreting. One with abnormal inflexibility and stolidity of expression needs to be concerned first with being normally responsive in his everyday affairs.

Appreciation of thought can be tested especially by the way that words are phrased. It is normal for people to speak in thought units. If thought units are broken the listener cannot grasp meaning immediately and must review the words in his mind. The reader shows abnormality in his expression of the thought and for all practical purposes his thinking is not intelligible.

Appreciation or evaluation of thought units is shown in the variety of utterance a speaker uses. The same words, "I don't know", for instance, can be made to mean a great many different things by varying the motive. Some years ago a study was made of phono-photographic recordings of a great many readers, who read several different kinds of material. Some of the readers were the poorest available and some were the best available. It soon became evident that poor readers read factual, exciting and sad materials with much the same pitch patterns and timing. Indeed, they seemed to have the most flexibility in reading the factual material. The good readers evidenced relatively little variation in reading factual material and great deal more, especially so far as time elements were concerned, in reading emotional materials. Not only was their reading marked by flexibility, but they varied a great deal among themselves. No two used the same pattern throughout. Thus the poor readers revealed lack of appreciation of motives while they were reading and the good readers revealed the nuances of meaning they felt in each phrase they said.

In conclusion, then, it seems that the interpreter not only tests for himself the completeness and depth of his appreciation when he reads aloud, but that good oral interpretation increases appreciation. The appreciation that the interpreter feels when he speaks is revealed to his listeners. They react according to their judgment of his sincerity as revealed in what they see, his meaning as revealed by his grouping of words and his appreciation of meaning as revealed in the flexibility of his reading.

SPEECH CLASSES WHICH APPEAL TO THE ADMINISTRATION

C. L. ANSPACH

Administrators, because of present conditions, are inclined to become Sophists, and ask that courses in speech, not only aid students in developing certain abilities, but actually suggest and perhaps require, that such courses produce students who are the "measure of all things." Such a request may impress you specialists in speech as absurd as the statement of a church man to a visiting worshipper. The story is told of one of our humorists, who, as a stranger in a large city cathedral was given a seat in the pew of one of the prominent members of the church. The renter of the pew came in later, found the stranger in his pew and wrote on a slip of paper, "I pay five thousand dollars per year for this pew," and handed the note to the stranger. The humorist read it and wrote on the note "You pay too damned much," and handed it back. When we assume the position of sophists we may be assuming too much. I hope, however, that in the presentation of the topic your committee assigned me I do not impress you as asking too much. I say frankly, that I do not expect to say anything startling, but if I can present my points in honesty and sincerity, with a new emphasis, I will have fulfilled my mission. I trust I may present old thought in a new form, as the lad did in his description of a bow-legged man. This boy was the son of parents of wealth. They carefully guarded the lad by means of a tutor, who was always by his side. One afternoon the boy and tutor were out for a walk, when suddenly the boy said, "My golly, look at that bow-legged man." Immediately the tutor said, "Sammy, how would Lord Byron have said that?" And the lad replied, "What ho! What ho! What manner of men are these who wear their pants in parentheses?"

Speech classes on the high school level can not be expected to produce persons who are proficient and efficient in all phases of speech. They can be expected, however, to emphasize certain items with some degree of success. The classes which appear to the administrator stress the following items:

First: Course Direction:

It is always an interesting and enlightening exercise to ask students to list the aims and purposes of a course. A fair sized group of high school students and college freshmen were asked that question. And truly "by their replies ye shall know them." There were four groups: (1) those who could state objectives but showed no evidence of any change in speech abilities because they knew them; (2) those who had no idea what it was all about and clearly demonstrated it; (3) those who could not state any definite aims or goals but showed evidences of having achieved course purposes; (4) those who knew the purposes of the course and showed evidences of conscious achievement.

The third and fourth groups would warm the heart of any teacher for a building had been constructed and the scaffolds removed without showing evidence that such materials had been used. As teachers we can point with pride to the third and fourth groups but we can not forget the other two, nor will the students, their parents or society permit us to forget them.

My first thesis is this: speech courses because they are based on the concept of individualization, in its two aspects, (1) developing skills and (2) correction or substitution, must be aim, purpose and objective conscious. The student who knows the direction the course is taking and the meaning of the direction has achieved course orientation.

Second: *Meaningful Instruction:*

If a course has direction then instruction can have meaning. Too many courses do not have meaning because they are taught as textbook, classroom and group subjects. There are times when speech courses can include textbook instructions, classroom rather than laboratory emphasis and group participation rather than individual participation. Granting these exceptions, most of the pupil experiences should be gained by individual effort in a laboratory situation. The problem may be group but in the main the problem is individual and requires individual effort and time. In other courses the aims and outcomes may be group but with speech the individual and his equipment are forever the center of attention.

When instruction is meaningful it has true value in its hygienic aspects. To speech courses is given the golden opportunity of aiding students to attain true mental and personality balance. No courses afford greater opportunity for knowing and understanding students than the courses you are teaching. We all know and admit that guidance and counselling can be unusually well done in speech courses, but after we admit and acknowledge this fact, we still continue with old methods and meaningless materials. As an administrator I am interested in courses which aid the student in associating course materials with his needs and aiding him to develop proper mental balance, poise and control. *My second thesis: speech education has meaning only in so far as it is aware of the student as an individual and aids him in developing mental balance, poise and control.*

Third: *Substance:*

Some years ago speech was labeled elocution. A number of us remember those days and the havoc such courses created. Most of the emphasis was placed on form with little attention given to thought. Persons coming through such training had million dollar deliveries and ten cent messages. In addition to the emphasis upon memory and recall the major part of the substance of the courses was given over to a treatment of itself. After taking up considerable time studying about speech, some attention was given to set topics, generally political in nature. We were asked to treat subjects not only beyond the ability of youth to solve but beyond the range of adult intelligence. If we

really confessed our "short comings" I am of the impression that we would admit that many courses are still of the old type.

A course which would meet the test of adequate substance would:

1. Permit subject matter to develop out of student needs and interests.
2. Make available adequate and usable source material. In some courses now it seems to be the plan to conceal materials or make it difficult to find materials.
3. Provide numerous examples of types of speeches, and illustrating principles of speaking.
4. Provide opportunities for speaking engagements in community agencies or community affairs.
5. Consider the individual first and the winning of contests second. This all sums up in the *third thesis: Speech courses must be concerned with meaningful subject matter and not just technique.* A well to be a valuable well must have water in addition to a pump.

Fourth: *Concomitants:*

We now come to the real values of speech education. Here we have the intangibles which all desire, appreciate and understand. While we are striving for achievement in speech forms, consciously and unconsciously there are developing with and without our help, real values which transcend these forms. I asked a young high school girl what a course in speech ought to do to her and for her. She wasn't certain of course direction, her statement as to substance was indefinite; she didn't understand her own needs clearly, but she did have some idea as to accompanying values. She hoped the course would help her in overcoming stage fright, giggling and loss of voice. She also said she hoped it would help her to develop the ability to talk with others and the ability to express herself in the presence of others.

This girl wanted to develop confidence, emotional control, poise in the presence of others and the ability to impress others. A good course in speech ought to do this very thing for her. A course which can meet the conditions required by the first three theses will develop desirable concomitants. What courses have greater possibilities of developing these abilities: poise, confidence, aggressiveness, tolerance, analytical sense, expression and character. The possession of these traits make for a well-balanced personality. The absence of these traits make for an unbalanced personality.

The fourth thesis is this: Courses in speech must consciously provide for the lasting values growing out of such course.

If speech courses could meet the conditions required by these four theses, they would appeal to the average administrator, even though he be a Sophist. After listening to this talk you may vary Sammy's lines and say, "What ho! What ho! What manner of man is this who shouts his theses with emphasis."

MEETING STUDENT SPEECH NEEDS IN THE UNIVERSITY

ELBERT R. MOSES, JR.

I shall not attempt to discuss the speech needs in any particular university; rather I shall attempt to provoke thought upon those vital problems regarding student speech needs which many universities now are facing, or will be forced to face in time. These are problems which arise naturally from the usual set-up of the large university with its various schools, colleges, and departments.

Two general questions usually arise when the university begins to consider seriously student speech needs: (1) What type of fundamental course is best suited to student needs? (2) What college, school, or department, if any, should direct speech policies?

Type of fundamental course: The fundamental course might be one of six types: public address, voice and diction, oral interpretation, drama, speech correction, or an omnibus course. Let us consider for a moment each of these types purely as a type without reference to such influences as geographic location, departmental personnel, type of student body, college or school administration.

Public Address: In some institutions, there are those persons who believe that public address is the best introduction to speech training. They believe that the initial "stage fright" of the student is reduced in this type of course, and that the student is introduced to certain theoretical aspects of public speaking. Other teachers insist that the student does not derive very much benefit from the more formalized public speaking class. It should, some believe, follow the less formal method and emphasize less artificial situations. These would include informal situations of social, business, or civic nature after college. (Understand that there is ample opportunity for a good piece of research directed along these lines to determine which of the two methods of teaching would be the more effective.)

Voice and Diction: In some institutions there are people who may say that this type of course should be an excellent one to elect for a beginning one, their reason being that a pleasing voice and refined speech are essential in our social scheme of things; while others contend that it stresses artificiality. Voice, or sufficient voice training to produce a fairly pleasant speaking voice might be incorporated in almost any speech course. Pronunciation changes somewhat for various sections of the country in which we live; therefore, unless either a good standard of local diction be adopted, or a general American standard be used, diction as a fundamental course, or as any course, for that matter, fails. Many teachers of speech say that not enough attention is paid to the thought content or the "what" and too much attention is, therefore, laid on the "how." (Of course, I am not speaking of the actual correction cases.) Might not a possible method of procedure be to let student needs in voice and diction determine the course and resultant *drill work* needed by the student?

Oral Interpretation: Some teachers have quite a case built for the teaching of oral interpretation. They claim that the proper rendition of selections from Shakespeare, Keats, and other noted authors will combine training in voice, thought and expression, and altogether will form a good basic course. Others say that this cannot be done, that it too leads to artificiality because many students do not have imagination enough to picture the proper background, nor a voice expressive enough to color their reading.

Drama (Acting): This course offers effective training in body movement and its coordination with the expression of thought. It may offer some work in proper voice placement and in stage diction. Some would say that it does not deal enough with true-to-life situations. Teachers still differ as to just how far to go in the losing of one's self in his part. The student does not contact the audience in the same way that he would if he were talking to it directly. Some high school teachers have been very successful in using drama as a medium for teaching oral expression because they believe that the self-conscious teen-age pupil is less artificial in acting than in presenting a planned speech or oration.

Speech correction: There are about 5% of any student body who need a course of speech correction for some difficulty such as extreme nasality, stuttering, extreme mal-pitch adjustment, too rapid speaking, etc. Should this course be a prerequisite for any speech course, other than a purely theoretical course, if a student has a speech difficulty? This course fits in definitely with a student-needs program, even though it may be only for a minority.

Omnibus Course: Some colleges prefer to have a course which will be a survey or orientation course covering the entire speech field with an over-view treatment—say, for instance, six weeks of public address, six weeks of drama, six weeks of problems in voice, diction, and speech correction. If this is done, there should be a close dovetailing of material rather than a consideration of the materials as three separate units. With this basic knowledge and integration of the various phases of the speech fields, the student then may take those courses specifically suited to his individual needs.

The fundamental course, however, may, in some instances, be determined, partially at least, by outside influences, rather than purely because of its type. The college itself may indicate student needs; geographic location may suggest student needs; or the students themselves may demand a certain emphasis.

What College or Department, if any, Should Direct Speech Policies? I should like to preface this section by telling you about the Division of Public Speaking in the Department of English in the College of Arts and Sciences, Stanford University. I understand that it reached the conclusion that, if it were to serve best the several colleges at Stanford, it would have to be entirely free from the policies of any college in that institution consequently it loosed itself from any moorings it had, to become a separate unit. This is one method of solving many of the difficulties of a Speech Department and per-

haps it might be a good idea for speech departments in large universities to follow more generally than they do at present. The speech department serves the entire university in one way or another. For example, in Ohio State it serves the College of Commerce and Administration, the College of Agriculture, the colleges of Arts, Education, Engineering, Medicine, Pharmacy, Veterinary Medicine, and Law. The same thing is probably true in other institutions.

Let us assume that the speech department is allied with the English department. What will the picture be? Too much depends upon the attitude of the chairman of the English department whether or not he is kindly disposed to speech. I know of one case in a large university where the head of an English department has smothered and curtailed speech development. I am glad to say that this is not always the case. Many, however, do treat the speech division as an orphan. In other cases, I realize that making speech a division of the English department is a matter of expediency, a matter where money probably is involved.

Let us imagine that the Speech Department is under the wing of an Arts College. The Arts College has in its basis of operation this keynote—A Culture Emphasis. Well, meeting student speech needs in the light of a cultural emphasis is not the easiest assignment one can imagine. To say to the student that his speech needs, say, correcting of foreign brogue, will be met by the infiltration process that is, the student learns all about foreign brogue, background, and how to overcome it in *textbooks*, leaving the actual application of this study to the student himself at his own convenience. This type of situation is often confusing to the student.

I have tried to open up this problem of Student Speech needs through two avenues of approach:

- (1) A Consideration of Student Speech Needs in the Light of the Fundamental Course.
- (2) In the light of student speech needs, what college, school, or department, if any, should direct Speech policies?

I have not attempted to solve any speech need problems relating to students in the university; but rather by enumerating some of them have sought to provoke discussion.

ATTEND THE CONVENTION IN ATLANTA
MARCH 26, 27 AND 28

WHAT HAPPENS TO SPEECH VALUES IN TOURNAMENT DEBATING

ZON ROBINSON

Let me explain in the beginning that what I shall have to say on this subject is not based upon scientific research or objective investigation. One of the findings of the study made in preparation for this appearance was that little scientific investigation has been carried on in the field of tournament speaking. Out of the hundreds of theses listed in *Speech Monographs* not one was devoted to experimental research in the field of debate tournaments. An examination of the issues of the *Quarterly Journal of Speech* for the past four or five years did not reveal a single article directly on this subject. Most of the writings which have appeared have been published in the *Southern Speech Bulletin* and in the debate fraternity magazines, the *Speaker*, the *Gavel*, and the *Forensic*.

One might raise the question whether sufficient effort has been made to determine scientifically the value of tournament speaking. Certainly there is enough of it done to warrant considerable attention on the part of scholars. Enterprising master's and doctor's aspirants could well select tournament debating as a field for investigation. Some sort of standards of measurement would have to be set up, to which the student would submit the matter to be determined. All of us would like to know how tournament debating compares in value with the usual audience debate situation.

The conclusions which I shall present here today have been drawn from a subjective observation of the many college tournaments in which the college with which I am connected has participated for the past several years and a tournament for North Carolina A-1 standard high schools which Wake Forest College has promoted annually for the past three years.

Like a good tournament debater, I suppose I should define my terms before I proceed further. I shall define the terms by listing what I consider to be the most important speech values. I am giving only those that are most nearly related to tournament debating and am not attempting to present an all-inclusive list. (1) Effective speech is for communication, not for exhibition. You will recognize this as a Sarett and Foster truism. (2) Effective speech embodies the best characteristics of good conversation. (3) Effective speech gives proper attention to audience reaction. (4) Effective speech prepares for life, to use a rather hackneyed commencement-speaker phrase. (5) Effective speech is based upon knowledge of subject and skill in delivery.

As a sort of backdrop for this discussion I should like to say that in my opinion tournament debating is neither altogether good nor altogether bad. What I want to do is to present a balance sheet, on which we shall put on one side the liabilities of tournament debating and on the other side the assets.

Liabilities of Tournament Debating

1. The first negative aspect of tournament debating is that the desire to win takes precedence over more important considerations. Most decision debating is done today at tournaments. Practically all schools have abandoned the practice of having decision for single intercollegiate clashes. Therefore, all the evils that cluster about decisions must naturally be assigned to the tournament. From the point of view of the debater it is usually more important to win the decision than to seek the truth involved in the issues or to secure the training afforded by debate. From the point of view of college administrations and the general public the success of a speech and debate program is likely to be determined, not by how many persons have been trained or the nature of the training they have received, but by how much the representatives of the college have won at debate tournaments. From the point of view of coaches it encourages the concentration of attention upon a few students with superior ability to the neglect of the larger number who are more in need of the training that such an experience offers.

2. The second negative aspect of tournament debating which I shall list on the liability side of the ledger is that it encourages a display of technical skill rather than an attempt to influence audience belief and conduct. You will remember that I set forth above as one of the basic principles of effective speech the statement that speech is for communication, not for exhibition. The good tournament debater makes little attempt to communicate an idea or an emotion. Rather, what he does try to do is to display his knowledge of the query and his skill in the technical aspects of debate. Debating the same proposition over and over leads the student to an unnecessary amount of preparation on the subject. He has reviewed the material so many times that he can present it to a judge without the necessity of thinking or feeling as he goes over it. The nature of the speaking situation encourages the debater to resort to such devices as trick cases, technical maneuverings, and the parade of vast accumulations of evidence. Virtually no time is spent in analyzing or introducing the query. Such a procedure as this is considered to be precious time lost. In the January issue of the *Forensic Templar* tells of a lawyer friend of his, who in judging a debate and hearing the subject discussed for the first time, did not know what the query was until the first affirmative speaker was half way through his speech. Evidently the debater had carried over into an actual life situation the undesirable practices he had found successful in tournament debating.

3. The third negative aspect of tournament debating is that the speech situation is abnormal and therefore does not train for life situations. Smith, in the *Quarterly Journal of Speech*, 1937, says that "debating is a training school for life." If this is true—and it should be—how can we justify the effort we expend in preparing students for an experience which is so unlike anything they will be called upon to do when they take their places in the professional and business life of their communities? Rarely will one be called upon to engage in a formal

argument before one person in a small room! The only life situation at all comparable is a lawyer addressing an appeal to a judge. In this situation there is an expert talking to expert in technical terms. Even this practice is different from tournament debating in that an audience is usually present in the court room to hear the speech.

One of the surest measures of an effective speaker is his ability to adopt to an audience his material and the manner in which he presents it. In a tournament there is no audience to which an adaptation can be made. The judge does not come into the room expecting his belief on the question to be modified. Neither does the speaker hope to influence the belief of his one-man audience. Conviction and stimulation give way to exhibition, and logical presentation crowds out emotional appeal.

Assets of Tournament Debating

1. The first asset of tournament debating which we can enter on the positive side of the ledger is that it affords intensive practice for the expenditure of little money and effort. In no other way can a student engage in a greater degree of speech activity in so short a time and at so low an expense. The average tournament has from six to eight rounds of debate. This number is equivalent to a full year's program of home debates. Whatever advantages accrue to a student who engages in intercollegiate debates can be realized to a fuller extent in this sort of experience. Whatever transfer of training there is from intercollegiate debate to actual life situations is intensified under this practice. If the debater can objectively analyze his own performance, or if the judge presents an oral criticism of the debate, he is able to eliminate bad practices and remedy mistakes as he advances from round to round.

2. The second positive result of tournament speaking is that it tests the knowledge and ability of the speaker. Wood points out in the April, 1939, *Quarterly Journal of Speech* the desirable effects of winning upon the training of a speaker. When the speaker has to continually submit his performance to the analytical evaluation of the judge, he will put forth his best effort. Tournament debating is so strenuous that it tests the physical and intellectual stamina of the speaker. If too many decisions are awarded against him, he knows that something is wrong and therefore seeks improvement. If the decision is in his favor, he is justly rewarded for the time and effort he has invested in preparation for the performance.

3. One of the criteria for effective speech I set down in the beginning of this discussion was that it embodies the best characteristics of good conversation. The speech situation under which tournament debates are conducted encourages the conversational approach. The fact that there are only a few persons in a small room makes it necessary for the speaker to use the conversational mode in the presentation of his material. The speaker who is oratorical and declamatory is made to appear ridiculous to the persons in the audience and many

times even to himself. There is not enough space for bombast and grandiloquence in so small a room!

Conclusions

It is not necessary for me to remind you, I am sure, that tournament debating is on the defensive. Numerous critics are arising to condemn the tournament as a speech practice. Many educators are questioning the education value of such an experience. Newer types of speech, most of which have as their purpose creative thinking and public service, are arising to challenge the position of the older speech forms such as debate. The forum, the panel, the symposium, and the group discussion are emerging and demanding a place in the preparation of college students for adult leadership.

If tournament debating is to survive as a type of speech training, it will have to be approached properly. We must balance our program of debate activity with participation in other types of speech situations. Debates before clubs, school assemblies, and over the radio should not be neglected for tournament contests. Also, we should recognize that tournament debates should be educational experiences and not merely competitive contests. Instead of making tournament debating an end in itself, it should become the means to the greater end of preparing students for intelligent and effective leadership in life.

PLAYS PRODUCED

Blackfriars—University of Alabama

Director—Lester Raines

"The Girls from Birmingham," original comedy by John W. Orr.

"Sincere Hypocrites," original farce by Margaret Horton.

"Don Carlot"—Schiller.

Talladega College

Director—Lillian W. Voorhees

"Cradle Song"—Sierra

"Indian Summer"—Betty Brydon

"All's Fair"—Angela McDermott

Stetson University

Director—Dr. Irving C. Stover

"The Man Who Came to Dinner"

"The Importance of Being Earnest".

"The Christmas Carol."

"Twelve Pound Look."

"The Old Lady Shows Her Medals"

"Charlie's Aunt"

"The Little Foxes."

"The Taming of the Shrew."

NATIONAL COLLEGIATE PLAYERS

A. B. JODER

On June 8, 1919, at the University of Wisconsin the first chapter of Pi Epsilon Delta was established. To Ray E. Holcombe, Lawrence W. Murphy, and Frances Ellen Tucker (Mrs. David Blattner), much of the credit is due for working out the details and making the necessary plans. The key which is still the emblem of the organization was designed by Mrs. Blattner. Mr. Holcombe was the first President and Mr. Murphy the first Vice-President. The chapter roll of the first group contained both men and women, seventeen in all, including four faculty members.

Pi Epsilon was established on a purely honorary group. Its purpose was a desire to recognize and encourage all phases of dramatic endeavor. It was not meant to supplant any other group on the campus nor compete with them. It wished rather to organize the dramatic forces already at work into a most efficient unit to the end that the best aims of dramatics might be served. The fraternity aimed to support every movement for the advancement of dramatics in whatever institution it entered. Besides the encouragement of participation in dramatic performances, the writing of plays, and the study of dramatic problems in regularly organized courses, particular emphasis was placed upon research in theater problems and the application of the drama to the situations peculiar to the school and community. Above all Pi Epsilon Delta aimed to encourage leadership in these fields.

Washington University, St. Louis, Mo., University of Minnesota, and Northwestern University had chapters of Pi Epsilon Delta at the time of the coalition with *Associated University Players*, another National organization founded in 1913, at the University of Illinois. This group, it was found, had quite similar ideals and purposes although its organization was by no means as complete. It had chapters at Ohio University, Athens, University of Washington, Seattle, and University of Oregon.

During the year of 1922 a national officer from each of the two groups was appointed to work upon the problem of combining the two. In June the two groups became one and adopted the name, National Collegiate Players. The ideals and scope of the fraternity were in no way changed from those set down by Pi Epsilon Delta. The various chapters voted upon the coalition and all came into the union, except the University of Washington.

It had been found that many people, faculty people, who would be the ones to vote favorably or otherwise upon the admission of another organization to their campus, reacted unfavorably to the Greek name as it connoted only another greek letter secret order. The values of the organization could not be brought to as satisfactory attention with this misconception to be overcome and after consideration of the name National Collegiate Players was adopted. The key and the motto of Pi Epsilon Delta was retained as was the substance of initiation cere-

monies of this group. The chapters were no longer given Greek names, but numbers, and the University of Illinois was granted the number one. The costs of membership, either single or for entering chapters were revised downward, the feeling being that the least possible financial burden should be added for an honor of this type. The key was reduced in size and price.

Expansion was proving to be too slow and too small in numbers with the strictly honorary aspect predominating. It was conceded that the activity was so variously organized and conducted on the several campuses, it might be possible that the organization could best serve its entire following, as well as the activity of dramatics in the college world as a whole, if it permitted groups to come in as active (producing and competing), or strictly honorary (non-producing and non-competing). In places where there is a very large student body and several clubs at work, the latter is still the more desirable, as will be obvious to most people.

In order not to lower the ideals of the organization in the admission of large numbers much time was spent upon a point system which would raise the general level of individual activity. This, we believe, has been accomplished and while there are doubtless slips made in the various groups, the general desire seems to be to fulfill the requirements in every particular. These, then, constitute the main changes connected with the coalition.

The organization has had a steady growth since 1922 and now numbers 30 chapters. The general policy has been to proceed slowly as a large chapter roll is not necessarily a sign of inherent strength. Our chapters lie mostly in the middle west and west.

Only upper class men and women are ever eligible to the organization as students cannot fulfill the requirements until later years. It has proven desirable to elect during the junior year where possible as the power of the group is then felt on the campus. It is unusual to include more than ten or twelve during an entire year even from the groups in the largest institutions such as Illinois, Minnesota, and Wisconsin.

From the first it was hoped that the organization would sponsor a magazine which might properly devote itself to the interests of amateur college and school dramatics. In the fall of 1924, this ideal was realized and the PLAYERS MAGAZINE has appeared in four or more issues, regularly during the college year eve since its inception. It has grown now to eight issues and has proven to be one of the most significant undertakings ever sponsored by college dramatics. Its circulation has increased until it reaches every part of the country and the Magazine is self-supporting.

ATTEND THE CONVENTION IN ATLANTA
MARCH 26, 27 AND 28

BOOK REVIEWS

SELECTED READINGS IN RHETORIC AND PUBLIC SPEAKING. Comp. by Lester Thonssen. N. Y. City: H. W. Wilson Co., 1942; pp. 324; \$3.00.

This book of excerpts from the works of twenty-three scholars who have contributed to the literature of rhetoric and public speaking is an excellent reference work for the teacher of speech, for it makes available in one volume a body of material that throws much light on not only earlier methods of speech instruction but also on principles of speech found in current textbooks. It also reveals to the casual observer what we speech teachers have known for a long time, that we have an ancient and honorable heritage. Mr. Thonssen has done a superb job of selecting excerpts that reveal each scholar's particular conception of rhetorical theory.

SPEECH. By A. T. Weaver. N. Y. City: Longmans, Green and Co., 1942; pp. 437; \$2.75.

If this book published in January is an indication of what 1942 holds in store for teachers of speech, we shall have reason to expect much in speech progress. Dr. Weaver, veteran teacher of speech, has written an exceedingly complete text which he calls "an introduction to the various forms of speech in which the student subsequently may elect to do advanced and specialized work." It will be welcomed by all teachers of speech and especially those who conceive of the first course as an orienting of their students to the whole field of speech. Part I presents the various forms of speech and Part II, the facts, principles and techniques necessary for the effective demonstration of those forms of private and public speaking.

THE PSYCHOLOGY OF THE PHYSICALLY HANDICAPPED. By R. Pintner, J. Eisenson, and M. Stanton. N. Y. City: F. S. Crofts and Co., 1941; pp. 391; \$3.00.

A few of our colleagues in the teaching field deal almost exclusively with the physically handicapped and almost all of us must handle an occasional case. Many articles and reports dealing with the psychology of the physically handicapped have been published from time to time, but here a relatively complete story is told in one volume. The book opens with four chapters on personality, mental hygiene, the nervous system, and psychological tests. Eight chapters follow dealing with special groups such as the deaf, blind, the speech defective, etc. I would recommend this book as an exceedingly useful volume for those workers in hospitals, guidance bureaus, psychological clinics, and to all others who are seeking to understand the real problems of the physically handicapped.

SO TO SPEAK. By E. F. Von Hessee. N. Y. City: Frederick A. Stokes Co., 1941; pp. 498; \$3.00.

This charming person who has been much in the spotlight lately as the teacher of Eleanor Roosevelt has written an equally charming book. After a very pleasant visit with her in Detroit at Christmas time, I feel certain that this book is an outgrowth not only of her many years of experience in teaching

speech but also of her philosophy of life. On first glance at the book, the academic teacher of speech would be certain to suspect that another book on how to win friends in three easy lessons was before him. But though it is written in a light, breezy style with catchy drawings, illustrations, and quotations, the book has real speech value. Chapters on bodily action, speech organization, voice, vocabulary, and diction are especially good. Its freshness and appeal will help the academic teacher to liven up his classes and will make the book a popular choice for adult groups.

INTERPRETATION OF THE PRINTED PAGE. By S. H. Clark (rev. by Maud May Babcock). N. Y. City: Prentice-Hall, Inc., 1940; pp. 402; \$2.00.

Although it is nearly two years ago that Miss Babcock completed this revision of Professor Clark's text on interpretation, it is not too late to call the attention of our readers to it. Hundreds of students of Professor Clark are glad to see this freshened treatment of an older volume; they are also happy that this new version retains largely the ideals, plans, and notions of the earlier edition. Miss Babcock has retained the preface and introduction and also the "Suggestions to Teachers" from Mr. Clark's first edition. These will be helpful now as they have always been to teachers of interpretation. Many exercises, selections, examples, and suggestions have been added; a chapter on pronunciation by Professor Joseph Smith is a valuable addition.

BUILDING YOUR PERSONALITY. By Hattie Marie Marsh. N. Y. City: Prentice-Hall, Inc., 1941; pp. 249; \$2.50.

Teachers of speech in women's colleges or who have a large number of women in their classes, will want to investigate this volume. Chapters are included on personality, speech, poise, dress, beauty aids, grooming, etiquette, and health. Many pages of criticism sheets, tests, and plans by which a student may arrive at a mentally objective attitude toward her own personality are also included. The author is Dean of Personnel at Colorado Woman's College and largely from her experience, I suspect, presents these concrete suggestions for self-improvement. In the Preface, she gives Dr. Elwood Murray credit for "a new viewpoint in speech." Perhaps I read into the book some of my own admiration for Dr. Murray's fine work but I find myself feeling very strongly that Dr. Murray influenced her also in the chapters on personality, poise, and speech. This viewpoint strengthens materially the force of the book.

THE ROAD TO FREEDOM. By Frances H. Kohan and Truda T. Weil. N. Y. City: Harper and Brothers, Inc., 1941; pp. 55.

In the words of the sub-title, *THE ROAD TO FREEDOM* is a pageant-play in five episodes depicting man's struggle for freedom through the ages. For the director of dramatics desiring to present drama of the past and yet of the present moment, this will be an exciting venture. The authors have selected their material from crucial periods of history when human liberty was threatened by tyranny, from the threats to the democracy of Athens to those of totalitarianism today.

CONCERNING WORDS. Rev. Ed. by J. E. Norwood. N. Y. City: Prentice-Hall, Inc., 1941; pp. 89; \$.95.

The five sections of this paper-backed manual and workbook are entitled: Making Friends with the Dictionary, Prefixes and Suffixes, The Group Method of Learning Words, Etymology, and Contrasts in Words. I know I shall want to use many of suggestions and especially the word lists in my beginning courses in public speaking and in my radio programs on vocabulary building. There is nothing theoretical or abstract or historical in this word study; but it does provide a practical means of vocabulary building by supplying a knowledge of what words mean.

PURPOSEFUL READING IN COLLEGE. By J. M. McCallister, N. Y. City: Appleton-Century Co., 1942; pp. 170; \$1.25.

This book shows the need for and the advantage of reading proficiency, and provides check-tests for rating reading ability. Such specific problems as concentration, speed, vocabulary building, reviewing, assimilating, and thinking are analyzed fully. Selections for practice reading are taken from many fields of the college curriculum. Graphs are included so the student may chart his progress. This is a splendid workbook for beginners in college who want to overcome bad reading habits or formulate for themselves a systematic study plan.

REPRESENTATIVE AMERICAN SPEECHES: 1940-41. Selected by A. C. Baird. N. Y. City: H. W. Wilson Co., 1941; pp. 315; \$1.25.

I always enjoy reading and commenting on volumes of REPRESENTATIVE AMERICAN SPEECHES. This is the fourth in the annual series prepared by Dr. Baird and follows the same general plan as earlier volumes. It records for us the character of oral discourse during the year featuring twenty-seven leaders in varied fields speaking in varied situations. Dr. Baird's discussion of speech philosophy and criticism and his estimate of the quality and trend of American speaking help materially in one's understanding and appreciation of this collection.

FEDERAL PRICE CONTROL. Comp. by J. E. Johnsen. N. Y. City: H. W. Wilson Co., 1942; pp. 266; \$1.25 (Vol. 15; No. 4).

This is another of the popular and always usable Reference Shelf volumes. As usual, it deals with one of the most talked of topics of the day.

Other books received:

VOICE SCIENCE. By L. S. Judson and A. T. Weaver, N. Y. City: F. S. Crofts and Co., 1942; pp. 377; \$3.75.

SPEECH IMPROVEMENT THROUGH CHORAL SPEAKING. By E. E. Keppie, C. F. Wedberg, and M. Keslar. Boston: Expression Co., 1942; pp. 279.

INTRODUCTORY PHONETICS. By T. E. Johnson. Univ. of Alabama, 1942; pp. 59.

PLAYS PRODUCED

Central High School—Chattanooga

Director—Betty May Collins

"The Wooden Slipper"—Samson Raphaelson.

"Beginner's Luck"—Glenn Hughes.

PLAY REVIEWS

WENONAH FAY BAUGHN

THE TIME OF YOUR LIFE, William Saroyan; 5 acts; Samuel French; copyright 1941; \$25.00 royalty; 2 interiors; 18m; 7w; High School, no; College ***.

The two sets are a bar room, double doors down right with steps leading to street level. A stage is diagonally across up left. On stage must be a marble game, a nickelodeon; and a piano. The other set, which may be placed inside the main set, is a hotel bedroom. Lighting changes during action. Light and sound plots are given. One character, a negro, plays jazz; another, the harmonica; and another dances. 'Sounds, off stage, are a foghorn and a Salvation Army band. Clothes are street clothes and formal evening clothes.

LADIES IN RETIREMENT, Edward Percy and Reginald Denham; 3 acts; Dramatists Play Service; copyright 1941; 1 interior; royalty; 1m; 6w; High School **; College ***.

The set is a living room of an old pre-Tudor farm house. The lofty ceiling on different levels, insets, and two floor levels give the room atmosphere. On stage are a huge open hearth and a Kentish bake-oven. The room is furnished in an interesting manner, full of antiques with particular regard for period. On stage, and necessary to the play, is a piano. Through the front door and window may be seen a wide expanse of blue sky. There is some changing of lights on stage when, during one act, set for night with oil lamps and a roaring fire in the fireplace, all the lights go out. Other scenes indicate bright sunlight and late afternoon light and night, with moonlight outside. Sound effects are for a wild night storm; a convent bell at a distance, and a carriage arriving and leaving. The time is 1885, and the costumes are for that period. All stage directions are given from the viewpoint of the person facing the stage.

VIVACIOUS LADY, dramatized by Frank Vreeland from I. A. R. Wylie's story; 3 acts, epilogue and prologue optional; Longmans, Green and Co.; copyright 1941; royalty \$25.00; 2 interiors (or 1 interior if prologue and epilogue omitted); 5 men, 4 women; High School *, College *.

A Director's manuscript is furnished with the purchase of copies. The play is arranged for great variety in handling. The prologue and epilogue may be omitted entirely leaving it a straight three-act play. The prologue and epilogue set is a Pullman compartment that may be recessed into main set. The set for the three acts is a class room in botany. Tables, chairs, microscopes, etc., are used. The sounds off stage are train whistles, a passing train, a crash, and a dance orchestra.

ORPHAN NELL: Or THE TALE OF THE MOTH AND THE FLAME, Flo Knight Boyd; 4 acts; Samuel French; royalty; 2 interiors, 2 exteriors; copyright 1941; High School ***; College ***.

In keeping with the spirit of the '90's, it is suggested that the four sets (a country lane, the parlor of the old mortgaged homestead, a city street in front of a tavern, and the tavern bar room) be painted on drop curtains. Costumes are of the '90's. Throughout the play music sets the mood for the characters. Old songs are thrown on a screen so that the audience may join in singing. Special sound effects needed are galloping hoof-beats. A two-seated bicycle is needed.

THE GIRL FROM NOWHERE, Ruth Larac; Samuel French; one act; copyright 1941; 1 interior; permission to present play given with purchase of copies; 5w; High School*; College*.

The scene is a dormitory room in an exclusive finishing school for girls. The furniture is prim and old-fashioned, but good. The costumes are street clothes and formal evening dresses. There are no apparent production difficulties.

OUR HERITAGE (A TRIBUTE TO THE AMERICAN BILL OF RIGHTS), Harold G. Slicker; Samuel French; a pageant in one act; no royalty; copyright 1941; 2 narrators, a speech choir, tableaux; Junior High School ****; High School ****.

On each side of the stage are domed niches for the narrators. The speech choir, divided into two sections, is banked on each side of the stage. Behind the choir, across the back of the stage, is a curtain on a traveler, which opens on the tableaux. An elevation behind the curtain provides for a stage for the tableaux. The various scenes appear against a sky drop.

The lighting may be very effective, calling for spots, as well as full stage lighting, on dimmers so that special effects may be had. There may be music background. It is suggested for best presentation. The pageant is written in free verse.

HEROES LIMITED, Norman Mennes and May Rose Borum; 3 acts Samuel French; copyright 1941; 1 interior; \$10.00 royalty; 7m; 7w; High School *; College no.

The set is a well-furnished living room. Windows open onto a garden. On stage are two playing levels, one forming a dining alcove. During the third act, the stagelights go off and bright moonlight streams in from the garden. Costumes are daytime clothes.

DELICATE STORY, Ferenc Molnar, English text by Gilbert Miller; 6 scenes; Samuel French; 3 interiors; copyright 1941; \$25.00 royalty; 13m; 9w; High School *; College **;

The three scenes are all interior: a small delicatessen store; facing the street at right is a glass door and display window with pull down shades and exterior backing. The office of the police captain; street backing is beyond the window and door. A room in a modest apartment; street backing is behind a window and door. For the store set, the stage is in semi-darkness when the curtains open and the shades at the window and door are drawn. As they are raised, sunlight floods in. The costumes are daytime clothes.

FUN TO BE FREE, Ben Hecht and Charles MacArthur; patriotic pageant in one act; Dramatists Play Service; copyright 1941; no royalty; 1 interior; flexible cast; Grammar, Junior, and High School ****.

The set may be as elaborate or as simple as desired, produced with or without costumes. Several methods of production are suggested, so that one will fit any available conditions. Directors may introduce variations in stage business, music, etc. The essentials are provided in the text.

THE GROOM'S BOUQUET, Muriel Roy Bolton; 1 act; Samuel French; copyright 1941; 1 interior; \$5.00 royalty; 7w; High School **; College **.

The set is the attractive sitting room of the bride. The costumes are traditional wedding clothes and street clothes. Wedding music is heard off stage. There are no apparent difficulties in production.

A CHRISTMAS GIFT FROM HEAVEN, Virginia Mitchell; 1 act; Samuel French; 1 interior; copyright 1941; \$5.00 royalty; 6w; High School *; College *.

The set is a handsomely furnished living room in the style of the early 1900's. The lights are rather dim.

WHERE THE HEART IS, Aurania Rouverol; 3 acts; Samuel French; copyright 1941; 1 interior; \$25.00 royalty; 6m; 6w; High School **; College ***.

The living room set is in Colonial style with early American furniture. Down right is an outside door showing a vine-covered trellised entrance beyond. The door is divided in the middle. There are no apparent lighting problems. Costumes are modern daytime clothes.

PIGEONS AND PEOPLE, George M. Cohan; 1 continuous act for full evening show; Samuel French; copyright 1941; 1 interior; \$25.00 royalty; 7m; 5w; High School **; College ****.

The set is a living room. Behind a window right is exterior backing. A large entrance up right goes into a hall. A piano is on stage. There is radio dance music. One of the characters is a Japanese manservant. The costumes are street and dinner clothes.

MR. AND MRS. NORTH, Owen Davis; 3 acts; Samuel French; copyright 1941; royalty on application where available; 1 interior; 16m; 4w; High School **; College **.

The play takes place in a living room. At the left is a big bay window with a fire escape beyond. There are two playing levels on stage. The dining room may be seen through an arch. The lights indicate bright afternoon, and night, all changes coming between acts. Street clothes are worn. The sound of a siren is heard off stage.

AMERICA'S HERITAGE, Freyda Nacque; 1 act pageant; Samuel French; copyright 1941; no royalty; flexible cast; Grade School ***; Junior and Senior High Schools ***.

The production may be as simple or as elaborate as desired. It may be played against a cyclorama or on a bare stage. A pedestal is upstage center. Suggestions are included in the copy for costumes, music, and dances. There is music off stage.

TRIAL BY MOONLIGHT, John Kirkpatrick; 1 act; Samuel French; copyright 1941; 1 interior; \$5.00 royalty; 3m; 4w; High School **; College **.

The set may be very simple. The play is effectively done against drapes. If a set is used, it is a lounge adjoining the terrace of a fashionable summer hotel in the Adirondacks. A wide opening up-stage opens onto a balustrade which runs entirely across the stage, and forms the upper boundary of the terrace. Palms and potted plants furnish atmosphere. Furniture is comfortable. The lights in the lounge are subdued, and the terrace and balustrade are in deep blue moonlight. A dance orchestra is heard off stage. The costumes are traveling clothes and summer formals.

FRANKINCENSE AND MYRTLE, Mae Howley Barry; 1 act; Samuel French; copyright 1941; 1 interior; royalty; 5w; High School **; College **.

The set is a bright, gay living room. On stage is a Christmas tree with opened packages underneath. Clothes are daytime clothes.

